

BRIAN MCCANN // COMPOSITOR & DIGITAL ARTIST // MCCANNVFX.COM
BREAKDOWN SHEET 2018

0:00:06

Project: Black Panther
Software: Nuke

Work: Most lab scenes consisted of wall screens and table monitors that were FX elements. All exterior blue screens were complete bg replacement with cg mine environments. This particular shot needed animated screens, monitors, and color grading in hot areas.

0:00:08

Project: Black Panther
Software: Nuke, Mocha Pro

Work: Spill from off-screen blue screens was removed from the bg, a stand-in marker was replaced with cg mannequin, and T'Challa's head and eyes were augmented to be looking down at the mannequin. It was challenging to change T'Challa's features, but with a series of paint, grid/spline warps, and solid tracking, it was accomplished.

0:00:10

Project: Black Panther
Software: Nuke, Mocha Pro

Work: Spill from off-screen blue screens was removed from bg and the stand-in marker was replaced with the cg panther suit. I worked on a few of these similar shots to achieve continuity between the lighting and z blur of the panther suit.

0:00:11

Project: Black Panther
Software: Nuke

Work: Full bg replacement of the sky and spire, as well as, the symbols on the cloaks. Extras were added from other source material. This was one of a several similar shots that was comped in tandem with other artist to achieve consistent color, edge treatment and cloak symbol color and placement.

0:00:12

Project: Black Panther
Software: Nuke, Mocha Pro

Work: Several iterations of Kilmonger's suit, sky, landscape, and mine spire were worked on in an effort to achieve continuity in the lighting and feel of the final Bashenga battle scene. All elements were replaced with cg other than Nakia's body, minus hands, remnants of her ground shadow.

0:00:13

Project: Thor: Ragnarok
Software: Nuke

Work: Aside from compositing, I was asked to package scripts for stereoscopic conversion. This entailed organizing nodes, removing unused nodes, checking client versions against artists scripts, and troubleshooting and fixing discrepancies. This shot was one of some 250+ shots that I worked on in this capacity.

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0:00:16
Project: Thor: Ragnarok
Software: Nuke

Work: Stereo Packaging.



0:00:17
Project: Thor: Ragnarok
Software: Nuke

Work: Stereo Packaging. Color grading fixes had to be found from previous versions to match the client version.



0:00:19
Project: Thor: Ragnarok
Software: Nuke

Work: Stereo Packaging. Also integrated by beauty fixes to later versions.



0:00:20
Project: Thor: Ragnarok
Software: Nuke

Work: Stereo Packaging. Cg elements were needed to match client version.



0:00:23
Project: Wonder Woman
Software: Nuke, Mocha Pro

Work: **Compositing for Stereoscopic conversion. The rest of the shots have been composited with stereo conversion in mind. In this shot several plates were painted and tracked-in, in order to preserve fluid motion.



0:00:25
Project: Wonder Woman
Software: Nuke, Mocha Pro

Work: Created multiple plates that were tracked-in and animated to match bokeh pattern and general defocus. Edge detail was also animated to account for the change in defocus.

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0:00:26

Project: Wonder Woman
Software: Nuke, Mocha Pro

Work: Massive amount of plating of for bg environments and character. Frame by frame painting was used details of separation crowds and interior through the revolving door.

0:00:28

Project: Wonder Woman
Software: Nuke, Mocha Pro

Work: Bg was plated and several fx elements for smoke and bullets were augmented to achieve the desired brightness and transparency. Special attention was given to the separation and fine tuning of hair.

0:00:29

Project: Wonder Woman
Software: Nuke, Mocha

Work: Helped with character and bg separation.

0:00:31

Project: Kong: Skull Island
Software: Nuke, Mocha Pro

Work: Separated multiple tiers of bg depth that had to be tracked independently to achieve accurate parallax. Defocus was animated to match source.

0:00:32

Project: Kong: Skull Island
Software: Nuke, Mocha Pro

Work: All elements were separated. Keys were pulled for helicopter blades and reflections.

0:00:34

Project: Kong: Skull Island
Software: Nuke, Mocha Pro

Work: This was a very complex shot to break down and rebuild. Only a select few the items were broken out by the VFX team. Lots of debris and light changes. However, the challenge paid off in the end.

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0:00:35

Project: Kong: Skull Island
Software: Nuke

Work: FX elements for fire glow, embers, and smoke were augmented to enhance the depth.

0:00:37

Project: Kong: Skull Island
Software: Nuke

Work: Lots of detail achieved in water and mist separation.

0:00:40

Project: Suicide Squad
Software: Nuke, Mocha

Work: Character and bg plating for several degrees of motion and depth.

0:00:41

Project: Suicide Squad
Software: Nuke, Mocha Pro

Work: Light flashes and smoke elements integrated with holdout mattes and color matching.

0:00:43

Project: Suicide Squad
Software: Nuke, Mocha Pro

Work: Straightforward character and bg separation.

0:00:43

Project: Suicide Squad
Software: Nuke, Mocha Pro

Work: CG elements of this guy played hard against the foreground pillar. Edges of the pillar needed to be inverted, stretched, and then feathered to match source.

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0:00:44
Project: Suicide Squad
Software: Nuke, Mocha Pro

Work: Incredible amount of light changing and reflection distortion on the interior of the elevator. Plates and light were warped and animated.



0:00:47
Project: Batman v Superman: Dawn of Justice
Software: Nuke

Work: Standard conversion with some elements provided.



0:00:50
Project: Batman v Superman: Dawn of Justice
Software: Nuke, Mocha

Work: The transition of defocus between the background and Superman's edges had to be just right.



0:00:52
Project: Batman v Superman: Dawn of Justice
Software: Nuke, Mocha Pro

Work: Three separate rain layers driven by a particle ramp. Cg eyes and glow.



0:00:55
Project: Batman v Superman: Dawn of Justice
Software: Nuke, Mocha Pro

Work: I really like how they use subsurface scattering in the eyes animation. Atmospherics and laser beams had to be tweaked to sell this shot.



0:00:56
Project: Batman v Superman: Dawn of Justice
Software: Nuke, Mocha Pro

Work: Helped with character separation.

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0:00:59

Project: Batman v Superman: Dawn of Justice

Software: Nuke

Work: Help with lightning depth and other fx elements.



0:01:02

Project: The Legend of Tarzan

Software: Nuke, Mocha Pro

Work: There are a lot of spinning shots in this film. I remember getting dizzy during production. However, I enjoyed trying to match characters and plates to the motion blur in the source.



0:01:04

Project: The Legend of Tarzan

Software: Nuke, Mocha

Work: Again, more spinning, but I cut this one off before it began; I wanted to show a little mercy to those reviewing this reel.



0:01:07

Project: The Legend of Tarzan

Software: Nuke, Mocha Pro

Work: The way the camera starts, slows down, stops, and then starts again, created some challenges for edge treatment.



0:01:08

Project: Alice Through the Looking Glass

Software: Nuke

Work: Fixed broken depth maps with stereo paint and plating.



0:01:10

Project: Alice Through the Looking Glass

Software: Nuke, Mocha Pro

Work: Helped with character and element separation.

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0:01:13

Project: Alice Through the Looking Glass
Software: Nuke

Work: Pretty straight forward conversion with some elements. The subtle creeping bugs all over the back wall were a nice touch.



0:01:16

Project: Alice Through the Looking Glass
Software: Nuke, Mocha Pro

Work: Heavy effects on this one. Biggest challenge was getting all the holdout mattes on the correct depth for the atmospheric effects, lots of moving parts.



0:01:17

Project: Alice Through the Looking Glass
Software: Nuke, Mocha

Work: I love the texture of this simulation. Combining the render layers with the depth was interesting as the shot evolved.



0:01:19

Project: The Hunger Games: Mockingjay - Part 2
Software: Nuke, Mocha Pro

Work: Quite a bit of character paint and animation.



0:01:20

Project: The Hunger Games: Mockingjay - Part 2
Software: Nuke, Mocha Pro

Work: At various moments of this shot I put the BG characters on a time warp which allowed me to keep the clean plates more consistent and speed up production.



0:01:21

Project: The Hunger Games: Mockingjay - Part 2
Software: Nuke, Mocha Pro

Work: Lots of practical water splashes had to be removed, reintroduced, and then placed in depth using particle, ramp, and radial disparities.

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0:01:26

Project: The Hunger Games: Mockingjay - Part 2

Software: Nuke

Work: Pretty straight forward conversion with some elements. The subtle creeping bugs all over the back wall were a nice touch.



0:01:27

Project: Pan

Software: Nuke

Work: This is a great transition shot. Although the ship was its own separate element, its edges and alpha had to be fine-tuned when it was placed in depth.



0:01:29

Project: Pan

Software: Nuke, Mocha

Work: Helped with plate and character separation.



0:01:30

Project: Pan

Software: Nuke, Mocha Pro

Work: Lots of work separating and animating features of the ship.



0:01:33

Project: Pan

Software: Nuke

Work: Everything in this shot was driven with depthmaps and the background was one solid depthmap, which means there was a lot of stretching and warping. It was difficult separating the dericks from each other, while maintaining a consistent quality.



0:01:35

Project: Pan

Software: Nuke, Mocha Pro

Work: fixed broken depth maps and clean plated with attention to motion blur.

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0:01:36
Project: Pan
Software: Nuke

Work: Sword play between Hook and Waterlily was baked in with the railing and other characters in the depthmap. Stereo paint was used to separate characters and motion blur.



0:01:38
Project: Pixels
Software: Nuke

Work: Pixels was quite the undertaking because the vender supplied solid depth maps that stretched and warped the elements. Quite a bit of stereo paint was involved to correct this.



0:01:39
Project: Pixels
Software: Nuke

Work: Straightforward conversion.



0:01:41
Project: Pixels
Software: Nuke

Work: This was a fun particle simulation to put into depth. Holdout mattes and depth maps needed a lot of attention.



0:01:44
Project: Pixels
Software: Nuke

Work: Challenging separating grating, ladders, and blocks in the depth map.



0:01:45
Project: Pixels
Software: Nuke

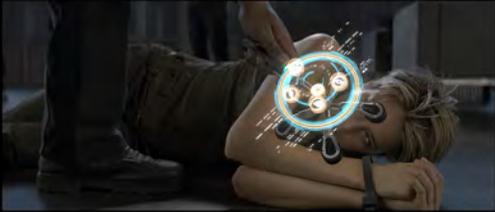
Work: Separating the cubes from the background to the foreground was amazingly tedious but paid off in the end.

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0:01:48
Project: Insurgent
Software: Nuke

Work: Straightforward conversion.



0:01:48
Project: Insurgent
Software: Nuke

Work: Animated color grade of fx element over skin for clean plate.



0:01:50
Project: Insurgent
Software: Nuke

Work: FX driven shot. Edges and alphas had to be tweaked and fire and spark elements needed to be augmented.



0:01:51
Project: Insurgent
Software: Nuke, Mocha Pro

Work: Complex character separation and animation.



0:01:52
Project: Jupiter Ascending
Software: Nuke, Mocha Pro

Work: The interaction of the moving parts in the screen right FG character and way you could see through to the BG meant that the BG character clean plate had to be animated.



0:01:53
Project: Jupiter Ascending
Software: Nuke, Mocha Pro

Work: Straightforward conversion, mostly cg elements.

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0:01:54
Project: Jupiter Ascending
Software: Nuke

Work: Straightforward conversion.



0:01:56
Project: Jupiter Ascending
Software: Nuke, Mocha Pro

Work: Team shot with lots of plate work and animation.



0:01:58
Project: Jupiter Ascending
Software: Nuke, Mocha Pro

Work: Straightforward conversion.



0:01:59
Project: Jupiter Ascending
Software: Nuke, Mocha Pro

Work: Complexity in fixing depth maps in headress.



0:02:00
Project: The Grandmaster
Software: Nuke, Mocha Pro

Work: Lots of attention to motion blur in the Grandmaster.



0:02:01
Project: The Grandmaster
Software: Nuke, Mocha Pro

Work: Snow augmentation.

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0:02:02
Project: The Grandmaster
Software: Nuke

Work: Lots of practice rain that needed broken out.



0:02:03
Project: The Grandmaster
Software: Nuke, Mocha Pro

Work: Practical snow was removed and reintroduced with variations of depth. The sword needed to retain its transparency and edge treatment to match source.



0:02:04
Project: The Grandmaster
Software: Nuke, Mocha Pro

Work: Tracked face behind hand with clean plates and frame holds.



0:02:05
Project: Maleficent
Software: Nuke, Mocha Pro

Work: Several tracked plates to achieve correct parallax.



0:02:06
Project: Maleficent
Software: Nuke, Mocha Pro

Work: Straight conversion, tree plates and wispy treatment were the main focus.



0:02:08
Project: Maleficent
Software: Nuke, Mocha Pro

Work: Enjoyed finessing the transition between bird and man. Had to tweak the disparity in order for this sequence to translate correctly.

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0:02:09
Project: Maleficent
Software: Nuke, Mocha Pro

Work: A lot of the plants in this scene moved around in the shot and were not separate elements, which made tracking and animation tricky



0:02:11
Project: Godzilla
Software: Nuke, Mocha Pro

Work: Standard conversion with smoke elements augmented.



0:02:12
Project: Godzilla
Software: Nuke, Mocha Pro

Work: Camera shake and lights flashing was easily executed with a solid track and an animated match grade.



0:02:14
Project: Godzilla
Software: Nuke, Mocha Pro

Work: People running this way and people running that way. It's always challenge to borrow from source material when the scenery is constantly changing.



0:02:15
Project: Godzilla
Software: Nuke, Mocha Pro

Work: I did several of these tunnel shots. If you do one really well you can pretty much count on being "that tunnel guy."
I used a series of BG fills, tracked plates, and color matching to achieve the right look.

**All stereo shots are composited in Nuke and require clean plating for occluded areas that are revealed by a shift in the camera. Plates are then tracked by using camera projection, reconciled 3D from vertices of geo, Nuke X 3D camera Tracking, Nuke tracker, and my favorite planar tracker, Mocha Pro.
There are many tiers in the process. Some shots are straight conversion, meaning, they require no treatment for VFX elements and just require clean-up, while other shots need elements, such as, geo, particle sims, fluid sims, lense flare and bocca effects. Each element has to be placed in the correct depth and edge detail, like defocused edges, motion blur, and hair whispies have to be spot on to sell the shot.

Because so much of the same practices go into the development of each shot I decided to highlight things that stood out to me.